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whom love and friendship offer nothing, except grief, to whom enthusiasm for the beautiful threatens to decay, and I ask you whether that's not a miserable and unfortunate man?"

His compositions were played, his songs were sung, but as yet there was no warm appreciation for his works. Even Goethe left Schubert's music for his poems unnoticed. Posterity also in this case had to make up for the neglect of contemporaries.

During the last year of his life, Schubert was more active than ever, as if he felt the nearness of his death. His swan's song was G. Seidl's *Taubenpost*. He drooped more and more, until at three o'clock on the afternoon of the 19th of November, 1828, death put a period to his sorrows. He was laid on a barrow, dressed as a hermit, a wreath of laurels wound around his temples. And friends and acquaintances came to the Neuen Wieden, No. 714, to adorn the coffin with wreaths and flowers. Whether she, to whom all was dedicated, also came, is unknown to us. But Johann Mayrhofer came. Therese Grob found him—when she came to cast a last glance at the dead—standing near the coffin and staring at his dead friend. He neither saw or noticed her, but went away in silence as he had come. It seemed to be written on his face—"My Franz! better that I had died for you!"

Schubert was buried in the cemetery of Währing, where also Beethoven is resting; that was his last wish. Johann Mayrhofer wrote a lament for his departed friend. He was also present at the mourning music given in honor of Schubert, but thereafter he became more solitary, more afraid of human beings. He touched his lyre, for a long time silent, for the last time at Goethe's death.

On February 5, 1835, Mayrhofer went, as he did every day, to his office; but sadness would not let him remain at his desk. What had all life been for him? Where had he ever found quiet and consolation; he walked slowly through the dark passages of the building, not noticing his colleagues' greetings. He went from one floor to the other until he reached the top floor of the house. He steadfastly gazed into the sky. The first mild airs of spring were blowing upon him. They were chilly, like death. He leaned further out—a scream—and he was lying dead on the pavement below.

THE PARIS OPERA HOUSE.

The reports of the intended decorations of the new Opera House have been so extraordinary, that most people believed them to be exaggerated; this, however, is not the case, as the following list, supplied by M. Garnier, the architect of the new building, to the *Moniteur des Arts*, will show:—The paintings ordered, and in course of execution, are, for the grand public saloon, ten subjects for the coverings of the ceilings from mythology and history: "Orpheus," "Education of Jupiter," "Bacchantes," "Judgment of Paris," etc., by M. Paul Baudry; "Parnassus," terrestrial and divine, to fill two large coverings; and ten oval medallions over the doors, by the same. A room to the left of the above, to be decorated by M. Delaunay, the ceiling with "The Glorification of Singing," and three tympana, continuing the subject. The corresponding room on the other side, "Harmony," in a ceiling and three tympana, by M. Barrias. The great saloon for the ballet:

four panels, representing the various phases of the dance, and twenty portraits of famous dancers, by Gustave Boulanger. Grand staircase: four subjects, "Art," "Music," "Poetry," and "The Dance," in large compartments, by M. Pils; and twelve works in enamel, by M. Emile Solier, representing as many cities where famous operas have been produced, London included. A grand cupola, by M. Jules Lenepveu, "The Gods and Goddesses on Olympus," representing the symbolic arts; three landscapes by MM. Felix Thomas, Lanoue and Harpignies. The above are all ordered, and the following are proposed to be added to the list:—Four grand panels, and three tympana, with figures on a ground of gold, for an ante-room; a grand allegorical ceiling for the imperial saloon, and five panels for the ante-chamber to the saloon; panels and friezes for the Empress' boudoir; eight tympana in the imperial vestibule. Smoking-room: eight historical figures, with plans, representing the eight places which have been used for operas in Paris; a ceiling and eight medallions for the large ice-room; friezes for the small ice-room; twelve panels, containing figures representing as many kinds of dances, for the *café*; and, lastly, twenty portraits of celebrated singers, by Gerome, de Curzon, Chiffard, Lacinlin, Brisset, Giacomotti, Biennoury, Levy, Auber, Leconte de Roujou, Balleroy, Ph. Rousseau, Monginot, Gendron, Landelle, Hamon, Marchal, Giraud, Saintin, Wetter, Francais and Benouville. The sculpture is in keeping with the painting. On the principal *facade* of the building above are four groups by M. Mailet; below, groups representing the "Dance," "Harmony," "Comedy," and the "Drama," and "Singing" and "Music," by Carpeaux, Jouffroy, Perrand and Guillaume, and in the centre, statues representing the "Idyl," "Elegy," and "Mythology," and "History," by Aizelin, Chapu, Dubois and Falguieres. On the two frontons of the same *facade*, figures of "Architecture" and "Industry," by Jean Petit, and painting and sculpture, by Gravier. On the two lateral *facades*, frontons representing "Comedy" and the "Drama," by Girard; "Art" and "Science," by Maniglier; the "Drama" and "Music," by Otten; and "Singing" and "Poetry," by Cabot. The grand galvano-plastic groups, by Gummery, representing "Poetry" and "Music," supported by figures of "Fame." Over the centre of the proscenium, a galvano-plastic group, "Apollo holding the Lyre," and two allegorical figures, by Aine Millet; and in the angles, "Pegasus restrained by the Muses." On the frontons of the Imperial pavilion, arms of France, with attributes, by Pollet and Travaux. On the imperial staircase, four "Cariatides," by Elias Robert and Mathurin Moreau. On the principal *facade*, gilt bronze busts of Mozart, Meyerbeer, Spontini, Beethoven and Auber, by Chabaud; and of Halévy, Rossini, Quinault and Scribe, by Everard. On the lateral *facades*, busts in stone of Cambra, Cambrert, J. J. Rousseau, Philidor, Piccini and Paisiello, by Hasse; Cherubini, Mehul, Nicolo, Weber, Bellini and Adam, by Denécheau; Monteverde, Durante, Jomelli, Grétry and Sacchini, by Walter; and Lesueur, Berton, Boieldieu, Herold, Donizetti and Verdi, by Bruyer. Medallions on the *facade*, of Pergolesi, Hadyn, Bach and Cimarosa, by Gummery. Two grand candelabra, allegorical of the moon and the stars, by Chabaud. In the interior of the building, four seated statues of Lulli, Rameau, Gluck and Handel,

representing Italian, French, German and English music; artists not yet appointed. On the grand staircase, two "Cariatides" in colored marble, by Jules Thomas. In the grand saloon, two "Cariatides," flanking the chimney-piece, by Carrier Belleuse and Cordier. In the theatre itself, "Cariatides," at the imperial and opposite boxes, by Cranck and Lepère. It is proposed, in addition to the above, to place twenty plastered figures to the grand saloon, with busts of living composers, *bas-reliefs*, and ornaments. Over the imperial pavilion are eagles, by Caén, while others, by Jacquemart and Rouillard, crown the columns and guard the entrance.

UNPUBLISHED LETTERS OF FELIX MENDELSSOHN-BARTHOLDY TO FRIEDERICH SCHNEIDER, AT DESSAU.

VII.

RESPECTED KAPELMEISTER, — Ever since becoming acquainted with the facts you recently communicated to me respecting the house in which my grandfather was born at Dessau, I have been turning them over and over in my brain, and cannot repress a desire to see the memory of my grandfather perpetuated in some tangible form. I myself should prefer a simple tablet over the door, with an inscription, or something of the kind.

Before puzzling myself further about it, I should wish above all things to learn to whom the house at present belongs; whether it is likely that the owner will not for the moment dispose of it to any one else; and whether he would *cheerfully* accept and respect such a tablet? Should it, however, be for sale, could you not quietly inform me what sort of a house it is, and what would be the price? But I can only ask this altogether on the quiet, and must, above all, beg you will excuse my troubling you with such matters, before I have really made up my mind what is to be done, or, indeed, if anything at all can be done.

As it was, however, yourself who by your friendly information first started the subject, I hope you will excuse my again troubling you, and drop me a couple of lines in answer as soon as possible. By so doing you will confer a very great favor on yours most faithfully.

FELIX MENDELSSOHN-BARTHOLDY.

Leipsic, the 30 September, 1845.

VIII.

ESTEEMED KAPELMEISTER, — Allow me, by these lines, to introduce to you M. Léonard, a very distinguished Belgian violinist, and to beg that you will give him a friendly reception. M. Léonard, formerly, and for a long time, a member of the orchestra of the Académie Royale in Paris, is one of those virtuosos who, in attaining manual dexterity and elegance, have not forgotten a sure and steady foundation. He is, in the best sense of the word, a thorough and accomplished musician, and I am, therefore, convinced that both his solo-playing and his quartet-playing will really afford you gratification. If you can, and will, aid him in appearing either at Court or at a concert of his own, or at one of your Subscription Concerts, you will be doing him a favor, and render me very much your debtor. I remain, as always, with the greatest consideration—Yours, most obediently,

FELIX MENDELSSOHN-BARTHOLDY.

Leipsic, the 21 Dec., 1845.